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THIRTY-FIRST SEASON, 1900-1901.

THE FIRST WEEKLY CHORAL PRACTICE will take place
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The Festival Society's Season ends in June.

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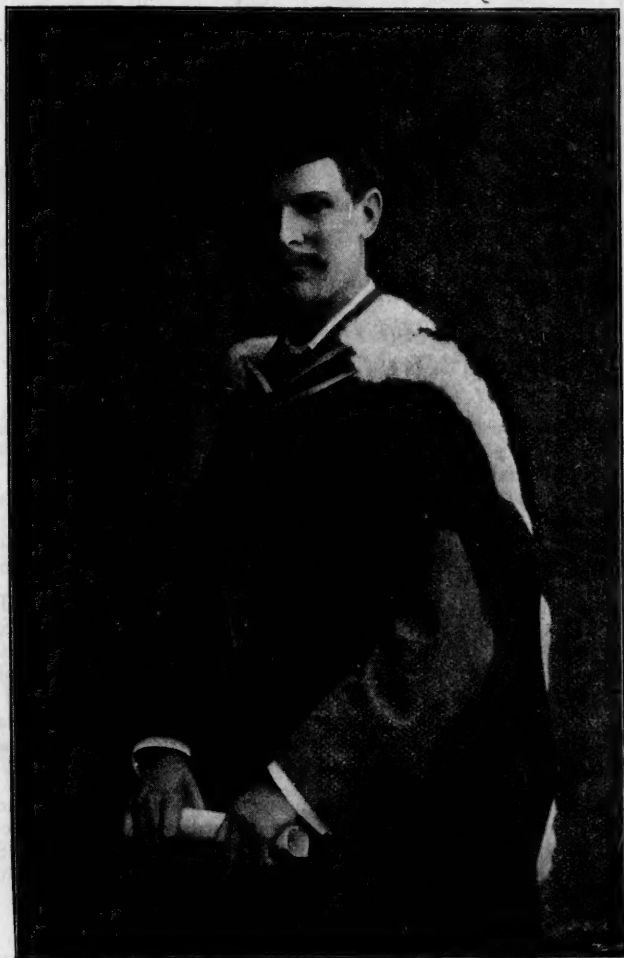
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THE TRIENNIAL HANDEL FESTIVAL.

THE Triennial Handel Festival will take place at the Crystal Palace this month: The Grand Rehearsal on Saturday, June 16th; “The Messiah” on the 19th; Selections, including a part of “Judas Maccabæus,” on the 21st, and “Israel in Egypt” on the 23rd. These Festivals are the most important musical organisations of the nineteenth century. Handel Festivals date back as far as 1784, when the centenary of the birth of the great master was celebrated in Westminster Abbey by a performance of some of his works on a scale of magnitude then unknown in England. The complete orchestra numbered 528 vocalists and instrumentalists.

In 1857, the first large Handel Festival was established at the Crystal Palace, Sydenham. The musical arrangements were carried out entirely by the Sacred Harmonic Society; the chorus consisted of 2,000 voices, and the band numbered 386 players. A powerful organ was erected and Mr. Costa (afterwards Sir Michael) was the conductor. This preliminary Festival was a grand success. It was followed in 1859 by the “Handel Centenary Festival” (of his death), “The Messiah” and “Israel in Egypt” being performed on the first and third days, and selections from other works were given on the second day. The chorus was increased to 2,700, and the band numbered 460 performers.

Everything that enterprise and art can bring to bear on the success of the Festival this year has been done. The complete orchestra will number upwards of 4,000 performers, and the soloists are: Madame Albani, Miss MacIntyre, Miss Lillian Blauvelt, Miss Clara Samuells and Miss Ella Russell; Miss Marie Brema, Miss Ada Crossley, and Miss Clara Butt; Mr. Edward Lloyd and Mr. Ben Davies; Mr. Santley and Mr. Andrew Black. The conductor is Mr. August Manns.

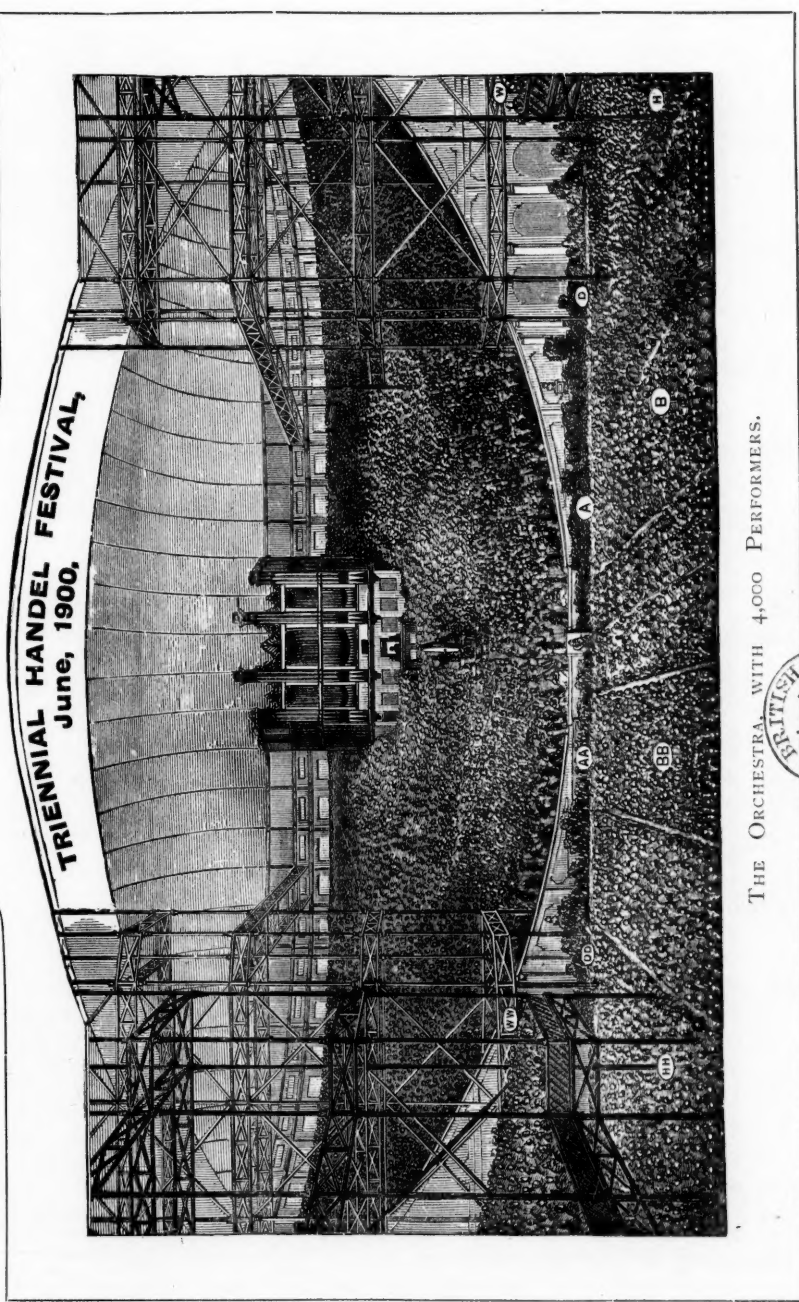
The selection of “Judas Maccabæus” is not a new idea, for it was given at the first preliminary Festival in 1857, and it was performed under Handel Festival conditions in 1892. The choice of this oratorio will be quite *à propos* to the present time in celebration of the British successes in South Africa, and suitable for coming events, anticipated about the date of its performance. The London contingent of the choir numbers 2,500; the Provincial Societies of England, Ireland and Scotland are responsible for the remainder. The band will number five hundred performers. The talent thus brought together will be equal to any former festival, and a credit to the honoured conductor, Mr. August Manns. It is to be hoped that this great national musical gathering will receive the same support as in past years.

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Monthly Calendar.

JUNE.

According to some writers June derived its name from the Latin *Junias*, because it is reckoned as the month of young people.

1st—Trinity College, London, founded 1872.

2nd—Oxford Trinity Term begins.

3rd—Duke of York born 1865.

3rd—Whit-Sunday.

4th—Whit-Monday. Bank Holiday.

6th—Stainer, Sir John, born 1840.

7th—The English Reform Bill received the Royal assent, 1832.

8th—Schumann, Robert, born 1810.

8th—Edward, The Black Prince, died 1376, aged 45.

9th—Dickens, Charles, died 1870.

10th—Trinity Sunday.

15th—Greig, Edward H., born 1843.

15th—Campbell, Thomas, the poet, died at Boulogne, 1844.

16th—Last day of entry for Higher Examinations at Trinity College, London.

16th—The Handel Festival begins.

17th—Gounod, born at Paris, 1818.

17th—Wesley, John, founder of the Wesleyan Methodists, born at Epworth, 1703.

18th—The memorable battle of Waterloo fought, 1815.

19th—On this day Magna Charta, the Great Charter signed, 1215.

20th—Accession of Queen Victoria, on the death of William IV., 1837.

23rd—Cambridge Easter Term ends.

23rd—Trinity College, London, local examinations in musical knowledge.

24th—Midsummer Day.

26th—Hullah, John P., LL.D., born 1812; at Worcester, died 1884, at London.

28th—Coronation Day of Queen Victoria, 1837.

28th—Bach, J. S., died 1750, at Leipzig.

30th—Hopkins, Edward J., Mus.Doc., President of the Guild of Organists, &c., born 1818.

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Editorial.

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—:O:—

Subscriptions for the current year (1899-1900) are due. The Editors of the various editions of *The Minim* will be glad to receive the same.

—:O:—

Articles, Reports, and all matters of interest should be forwarded to the Editor, Head Office, Cheltenham, England, before the 20th of the month if intended for the next issue of *The Minim*.

—:O:—

Volume VI. of *The Minim* (1898-9) may be had, bound in cloth, 2s. 6d. (Post free, 3s.) Any two volumes, except the first, which is out of print, may be had, bound in cloth, 4s. (Post free, 4s. 6d.) Address: *Minim* Office, Cheltenham, England.

Gold Dust.

Virtue exists not in knowing what is right, but in *doing* what is right.

—:O:—

A wise man knows much, but seldom *talks* much; a fool *talks* much, but seldom *knows* much.

—:O:—

Self-eulogy is the property of those who have more tongue than brains.

—:O:—

A wise and good man's life is like a deep river that moves on firmly, mightily, and with silent majesty, proving its value chiefly by its usefulness; a fool's life is like a noisy shallow brook that babbles along, drawing attention to nothing but its own insignificance.

—:O:—

Real art is not to be found by looking for it, but by *working* for it.—F.C.B.

The morning hour has gold in its mouth.—*Benjamin Franklin*.

—:O:—

To be true in heart and just in act are the first qualities for the elevation of humanity.—*Froude*.

—:O:—

It is not enough to be just where there is honour to be gotten, but to continue so, in defiance of infamy and danger.—*Seneca*.

—:O:—

Music cleanses the understanding, inspires it, and lifts it into a realm which it would not reach if it were left to itself.—*Henry Ward Beecher*.

Elementary Lessons for Vocal Classes and Sight-Singing,

WITH QUESTIONS ON THE THEORY OF MUSIC BY
J. A. MATTHEWS.

With this *Minim* we give the fourth number (Part I.), consisting of Lessons VII. and VIII. The Theory questions may be worked and sent to our Editorial department for examination.

The following will be the regulations for the examination of the Theory Questions:—

- I.—Any set of questions, forming one lesson, will be examined, corrected and returned with notes on the work, on sending name and full address with *twelve penny postage stamps*, or P.O. for *One Shilling*. Address—The Editor, *Minim*, Head Office, Cheltenham, England.
- II.—Advice. (1) Write all questions and answers on ruled music paper. (2) Number each question and answer. (3) Leave space between each question and answer for notes or corrections. (4) Write neatly and not too crowded. (5) Write with ink. (6) Give your name or motto at the end of each paper worked, as required for a competition.
- III.—At the end of a course (twelve sets of lessons), a general examination paper will be set on the subjects dwelt upon, and book prizes will be offered to candidates making the highest score of marks.

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- iv. Orchestral Instruments, with the Title of Associate-Violinist (A.T.C.L. Violinist), &c., &c.

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By order of the Board,

SHELLEY FISHER, Secretary.

William H. Stocks, L.R.A.M.

It requires very little observation on the part of a visitor to see that Mr. Stocks' house is that of a musician, for there is hardly a room which does not show the fact in some way or other: here it is a shelf filled with interesting old volumes and full scores—for Mr. Stocks is an enthusiastic "Collector"—there it will be a framed photograph of some famous manuscript or autograph, while yonder it is perhaps the picture of some noted musician, or equally noted musical instrument. These latter are generally the results of Mr. Stocks' favourite hobby of photography.

He also possesses a most beautiful Spinnet, by Baker Harris (1777), as excellent a specimen as is known to exist; and a charming little Chamber Organ of about the same date.

His is a musical family, both his father and grandfather having taken a prominent part in the musical affairs of the little town of Chatteris (Isle of Ely), where he was born on August 13th, 1860. His early musical training he received from his father, until, at the age of thirteen, he was appointed music-reader at the Royal Normal College for the Blind, at Norwood. There he had the advantage of studying the pianoforte under Mr. Oscar Beringer, and afterwards under Mr. Frits Hartvigson (Pianist to H.R.H. the Princess of Wales). Organ playing and choir training he learned from Dr. E. J. Hopkins, then organist, and now Honorary Organist of the Temple Church, in whom he found not only an admirable master, but an intimate friend, whose sound advice he has over and over again found most valuable.

His work amongst the Blind he found both interesting and varied. Amongst those to whom he was music-teacher was Prince Alexander of Hesse Cassel (now Landgrave of Hesse), who was at the College in 1878-9. Mr. Stocks used to have to play a great deal to him and other Royal Members of his family; and he twice accompanied pupils of the College, when they performed before Her Majesty the Queen at Windsor Castle.

Mr. Stocks left Norwood in the Autumn of 1879, on being appointed private organist to Sir Robert Menzies, Bart., of Menzies, at Castle Menzies, Perthshire, N.B. Returning to London, he held, for a short time, the position of organist at St. Thomas' Church, Charlton; then he became organist at Dulwich College Chapel-of-Ease, Mr. W. H. Cummings being the choirmaster. He also acted as Mr. Cummings' accompanist to the Dulwich Choral Society, of which he was the Conductor, at the same time availing himself of Mr. Cummings' tuition in voice production. Harmony and composition he studied under the late Mr. H. C. Banister; and finally he went over

to Berlin for a short term, where he attended Dr. Hans von Bülow's special pianoforte classes at Herr Karl Klindworth's Academy.

He took the Associateship of the Royal College of Organists in 1885, and in the following year he was appointed assistant music-master at Dulwich College. In 1887, he took the Licentiate'ship of the Royal Academy of Music, and in the same year he was appointed to his present post,—organist of Dulwich College.

Mr. Stocks is a member of the Royal Society of Musicians of Great Britain (1884), and a Fellow of the Guild of Organists, Incorporated (1888), of which Society he has for years past been the Hon. Treasurer, and a Member of the Council. He is known in the Masonic world; and at the British Museum he may often be found engaged in Antiquarian research. He has published a short history of the Organ, Organists, and Services of the Chapel of Alleen's College of God's Gift at Dulwich, a book of great interest, containing much curious information about many matters in connection with Dulwich College; his other publications are principally devoted to Music for the Organ, and for the Services of the Church, among which may be mentioned "The College Chant Book," a collection of Chants especially suitable for use in Colleges and Public Schools, containing some from MSS. of John Reading, in the Library of Dulwich College, here printed for the first time; also "The Choral Responses at Morning and Evening Prayer as sung in Dulwich College Chapel," in which work one sees that great pains and careful attention to matters of detail have been taken. Mr. Stocks has in the College Chapel Organ a fine specimen of an Old English Instrument, built by George England, in 1760. He is an excellent performer and accompanist, and a gentleman possessed of rare musical intelligence; a Student in Music of Durham University, and an enthusiast; his enthusiasm, whether on the subject of his work or his hobbies is so infectious, that one finds oneself, when in his society, becoming quite keenly interested in things of whose very existence one was previously unaware. A portrait of Mr. Stocks will be found in this issue of *The Minim*.

Advice to those who are about to commence the Study of Music.

In giving advice on this subject one cannot lay down any hard and fast rules as to what method would be the best. Every teacher has a certain system by which he teaches, which he of course considers the best. A fixed plan is essential if one is desirous of success. One writer has said that "Method is like packing things in a box; a good packer will get in half as much again as a bad

one." Therefore, after having decided upon the one by which you intend to work, there remains a few important facts that if carefully attended to will greatly help the student in becoming a musician. A true musician is he whose hands, head, and soul works together for one object. The most important step is to procure a

GOOD INSTRUMENT.

This is not often thought very important by parents, and even by some teachers; they, as a rule, think anything is good enough to practice on, but that is a big mistake, and also very unwise, for does not the instrument train the ear, not the ear train the instrument? The sound produced from an inferior or badly tuned instrument must have a bad influence on the ear, and this organ is so very delicate that if for some time it was accustomed to hear a certain note played, or given flatly, the sound would become so fixed in the brain that a note in tune would sound incorrect. Such are the evil consequences that a bad instrument produces on the ear of all students. Secondly—

WELL CHOSEN STUDIES.

Until comparatively lately not much thought was given to the selection of studies, but since the opening of the numerous Schools of Music all over the country, one cannot help noticing that the different committees pay special attention to this point. Good studies are as needful to a student as good soil to a plant; also good studies produce good fruit, inasmuch as they help the student to judge between good music and trash. The majority of people will tell you that they are fond of music, but when you come to enquire as to the sort one generally finds that a quantity of noise in which there is very little music is by far the most appreciated. This simply shows the effect of bad training, or perhaps no training at all. Thirdly—

PLAY GOOD COMPOSITIONS.

Because in good music there lies a treasure hidden, which can only be found by diligent study. When playing be careful to note every expression mark as they are the steps by which you enter the secret chamber of the composer's mind. By way of example by studying the works of Mendelssohn we become aware of this fact, that there are representations of sounds common to nature, therefore it is apparent to all that the composer wished these sounds to be reproduced as near perfection as possible. Whilst playing let your aim be to draw praise on the music and on the composer, not on yourself. A word of praise from an artist is of more value than the applause from a large audience. Never play an inferior composition to please a friend or an audience, leave that to those who merely play because it is a pleasant pastime, and

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who are unable to appreciate that which is beautiful. Life is very short, and time flies very quickly, therefore persevere with your studies, remembering you have the finest of all the fine arts, and always strive to make good use of opportunities while they are in your possession. In conclusion I will give you the thoughts of one of the most famous writers who said:—"That in all the performances of human art, at which we look with wonder, are instances of the force of perseverance. It is by this a quarry becomes a pyramid."

G. H. S. HUMPHREYS.

Lyric for Music.

WHEN WE PARTED.

When we parted, O my darling,
Parted as it seemed for aye,
Bitter was the anguish flowing
In the tears you shed that day.
Heart and conscience, love and duty,
Stood like deadly foes arrayed;
For your love was blindly calling,
And stern duty shrunk dismayed.
Ere we parted, in the gloaming,
Yours had been the nobler choice.
Even in our spirits' travail
Heard we not the deeper voice?
Yes, we heard it, and we parted
With one passion-laden kiss,
Greatly loving, fondly hoping
Yet to taste our wine of bliss.
Re-united, O my brave one,
After many changing years,
Ne'er shall we forget that moment
With its struggle and its tears!
True and loyal to each other
When our separate paths we trod,
Proudly now our vows are plighted
At the altar of our God!

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HENRY BRANCH.

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Who is this that cometh from Edom? (the recognised setting).—For Palm Sunday—which has been sung at Canterbury, York, St. Paul's, Winchester, Durham, Exeter, Bristol, Wells, Lichfield, Norwich, and Edinburgh Cathedrals, and at Westminster Abbey, &c.

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Local Centre and School Theory Papers for 1896-7-8-9, Threepence per set per year, post free (2/- the whole).

The Board gives annually Six Exhibitions, tenable for two years. These Exhibitions are limited to Candidates in the Local Centre Examinations, who are under 20 years of age, and who fulfil certain conditions set forth in each syllabus.

Syllabuses, Forms of Entry, Papers set in previous years, and all information can be obtained from the Central Office.

JAMES MUIR, *Secretary*.

Central Office, 32, Maddox Street, London, W.

June, 1900.

Musical History.

FACTS WORTH KNOWING.

PART VI. THE EIGHTEENTH CENTURY—*Continued.*

THE HOUSE IN WHICH MOZART WAS BORN.

- A.D. 1752.—Handel's last Oratorio, "Jephtha," was produced at Covent Garden, London.
- A.D. 1753.—Bach, Carl Philipp Emanuel (1714-1788), the third son of John Sebastian Bach. A celebrated composer and teacher. He introduced his first treatise on the "Art of Playing the Clavichord," in two parts, about this time, in which a new and greatly improved system of fingering was introduced.
- A.D. 1755.—Haydn wrote his first string Quartet.
- A.D. 1756.—Mozart, Wolfgang Amadeus (really Johannes Chrysostomus Wolfgangus Theophilus), born January 27th, at Salzburg. Died December 5th, 1791, at Vienna.
- A.D. 1759.—Haydn wrote his first Orchestral Symphony, and thus a new field for music was discovered.
- A.D. 1759.—Handel died in London on April 14th. Buried in Westminster Abbey.
- A.D. 1761.—The "Noblemen and Gentlemen's Catch Club," founded in London, for the performance of Glees, Canons, Catches, &c.
- A.D. 1761.—Mozart, at the age of six years and a-half, took part in the performance of a Liederspiel, by Eberlin, at Salzburg University. He wrote his first symphony in London, when he was eight years old. In England, he wrote also, six Violin Sonatas, which he dedicated to Queen Charlotte. His small symphonies were repeatedly performed in London at this period.
- A.D. 1761.—The pianoforte gradually became popular and superseded the harpsichord at this time.
- A.D. 1762.—Dr. T. Arne's Opera, "Artaxerxes," produced at Covent Garden, London.
- A.D. 1762.—Gluck's Opera, "Orfeo ed Euridice," produced at Vienna.
- A.D. 1764.—Dublin University Professorship of Music founded. The Earl of Mornington, Mus.Doc. (composer of "Here in Cool Grot"), was the first Professor. He retired in 1774. Dr. John Smith succeeded him in 1847, the post having remained vacant until that date. In 1861 Sir Robert Stewart was elected, and held the appointment until his death, in 1894, when he was succeeded by Professor Ebenezer Prout, Mus. Doc., who still holds the position (1900).
- A.D. 1766.—The "Wochentliche Nachrichten," the oldest German musical periodical, founded by J. A. Hiller.
- A.D. 1766.—Wesley, Samuel (father of Dr. Samuel Sebastian Wesley), born at Bristol. He was an organist and composer of Church music, glees, &c. "In exitu Israel," for a double choir, is one of his most celebrated motets. He died, 1837, in London.
- A.D. 1767.—The pianoforte firm of Collard and Collard founded in London, under the name of Longman and Broderip.

(To be continued.)

EXAMINATION QUESTIONS ON THE THEORY OF MUSIC AND ELEMENTS OF SINGING. By J. A. MATTHEWS.

LESSON VII.

STUDY:—Quaver Notes and Quaver Rests; Half Common Time (Duple Rhythm) and the Time Signatures; Solféggio.

- I.—Write on the Staff: Quaver Notes in groups, in five ways.
- II.—Write Four Quaver Rests and Four Crotchet Rests.
- III.—Write on the Staff: Breve, Semibreve, Minim, Crotchet, and Quaver Rests.
- IV.—How many Quaver Notes or Rests are equal (1) to a Semibreve, (2) a Crotchet, (3) a Minim?
- V.—Write on the Staff the Five Notes and Five Rests used in these Lessons, commencing with the shortest.
- VI.—Why are the stems and hooks of notes placed on the Staff sometimes pointing upwards and sometimes downwards?
- VII.—Write in the Treble, ascending and descending, the Scale of Do (C) in $\frac{2}{4}$ Rhythm. Use Crotchet and Quaver Notes.
- VIII.—Write Four Measures of $\frac{2}{4}$ Rhythm in the Bass: (1) Use Crotchet and Quaver Notes; (2) in Scale and Tonic Chord Progressions.
- IX.—Write Four Measures of $\frac{4}{4}$ Rhythm in the Treble: (1) Use Crotchet and Quaver Notes; (2) a few Rests; (3) in Scale and Subdominant Chord Progressions.
- X.—Write Eight Measures of Common Time ($\frac{4}{4}$) in the Treble: (1) Use any Notes or Rests found in these Lessons; (2) in Scale, Tonic, Subdominant and Dominant Chord Progressions.
- XI.—Which Signature should be used in Half Common Time for a quick movement, and which for a slow movement?
- XII.—What is meant by the term Solféggio?

LESSON VIII.

STUDY:—Dots after Notes and Rests; Triple Time (Perfect Rhythm); The Round.

- I.—Why are Dots placed after Notes?
- II.—Are Dots of the same Time Value when placed after Rests?
- III.—Write after the Treble Clef: Four Dotted Notes, commencing with a Crotchet for the shortest, and give the value of each note with three other notes.
- IV.—(1) Write the Semibreve, Minim, and Crotchet Rests, with a Dot after each, (2) and give a Dotted Note under each of the same Time Value.
- V.—Give the Four Triple Time Signatures in two ways.
- VI.—Write in the Bass: Four Measures of $\frac{3}{4}$ Rhythm in Scale and Tonic Chord Progressions.
- VII.—Write in the Treble: Four Measures of $\frac{3}{4}$ Rhythm in Scale and Subdominant Chord Progressions.
- VIII.—Write in the Treble: Four Measures of $\frac{3}{4}$ Rhythm, in Scale and Subdominant Chord Progressions.
- IX.—Write in the Treble: Eight Measures of $\frac{3}{4}$ Rhythm; introduce Scale and the Three Fundamental Chord Progressions, and with a few Rests for good effect.
- X.—Name words of any Hymn suitable for the tune *Wareham* (Exercise XXVIII.).
- XI.—Is there any fixed Time Duration for Notes and Rests?
- XII.—What is a Round?

LESSON VII.

EXERCISE XXII.

EXPLAIN:—(a) The Quaver note and Quaver rest.

(b) Varied groups of quaver notes.

Half Common Time, (Duple) $\frac{2}{4}$ & $\frac{4}{4}$ or $\frac{2}{4}$ & $\frac{4}{4}$

(a) (b) (c) (d) (e) equal to

In $\frac{2}{4}$ (a) The Scale in Canon, (b) The Tonic Chord to Quavers

d't l s f m r d t, d d r m f s l t d' r d' Ah Ah Ah Ah

d't l s f m r d d r m f s l t d' Ah Ah Ah Ah

EXERCISE XXIII.

In $\frac{4}{4}$ (Slow.) The Scale in Canon introducing Quaver Notes and Quaver Rests.

EXERCISE XXIV.

In $\frac{2}{4}$ (Fast.) In Two parts introducing Quaver Notes.

EXERCISE XXV.

EXPLAIN:—Solfeggio. In slow Rhythm. $\frac{3}{4}$

In three parts, Founded on the Tonic, Subdominant, and Dominant notes.

(Slow) Solfeggio.

LESSON VIII.

EXERCISE XXVI.

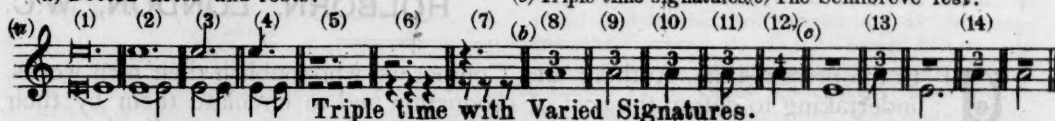
(a) Dots after notes and rests.

EXPLAIN:—(b) Triple time $\frac{3}{4}$ (1) $\frac{3}{8}$ (2) $\frac{3}{16}$ (3) (Perfect Rhythm.)

(c) The Semibreve rest to indicate a full measure of silence in any time

(a) Dotted notes and rests.

(b) Triple time signatures (c) The Semibreve rest.



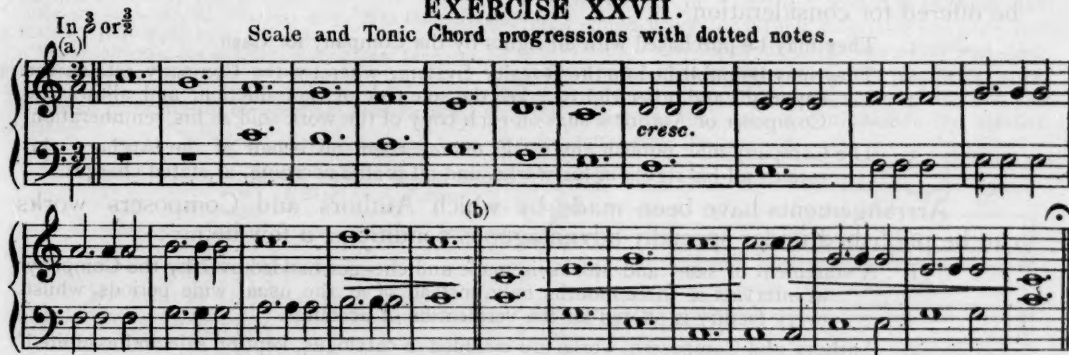
Triple time with Varied Signatures.

(Sing to La.)



EXERCISE XXVII.

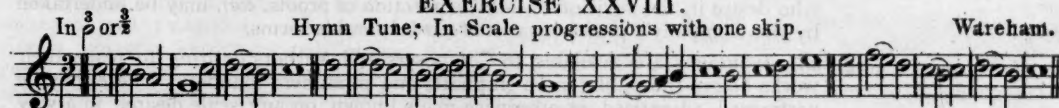
Scale and Tonic Chord progressions with dotted notes.



EXERCISE XXVIII.

Hymn Tune: In Scale progressions with one skip.

Wareham.



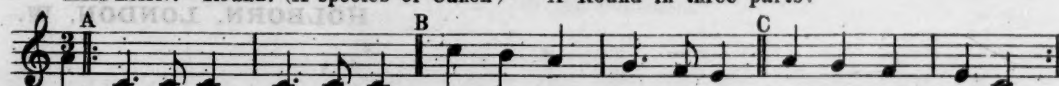
EXERCISE XXIX.

Scale, Tonic and Subdominant Chord progressions with dotted notes.



EXERCISE XXX.

EXPLAIN:—Round. (A species of Canon) A Round in three parts.



Minim C

Turn a-gain Whit-ting-ton, Thour wor- thy Cit- i- zen, Lord Mayor of Lon-don

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CHAPTER VIII.

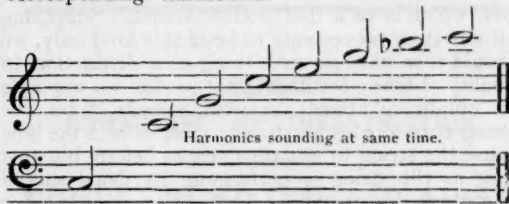
HARMONICS.

A disc of cardboard, divided into seven parts, and each part painted in order with the seven primary colours, known as red, orange, yellow, green, blue, indigo, and violet, will give, when the disc is rapidly revolved, the sensational colour of a dirty white. This proves that white is produced by the combination of other colours, and it may be said that the more perfect the combination, the more perfect will be the white produced. Now this is precisely the way in which harmonics affect a note, so as to give it either what is called a full rich tone, or what is called a hard metallic tone; the more perfect and suitable the combination of harmonics, the more perfect and suitable will be the quality of tone produced. A casual observer, when looking at a white object, is so accustomed to observe the actual white that he is seldom aware of the combinations required to produce what is called white, and so in a similar way, a person when listening to a note sounded on a piano, is so attracted by the actual tone of the note that he rarely hears the combinations, or rather the harmonics, that give to the note its tone quality.

Let, for an example, the note C be sounded on the piano as indicated by



A musician that is efficient in this part of musical analysis, can hear not only the sound of the C, as indicated, but also, softly sounding at the same time, the C above it, viz., its upper octave, and also, in addition, the fifth above the octave, which is known as G, and if his ears were keen enough he would hear even more, for, with these sounds, other sounds, softer still, may be heard, which, according to certain conditions, might be represented by the C of the second octave, with possibly the E, G, B Flat, and C above that. These soft sounds are known as the *harmonics*, and to them is due to what is known as the quality of tone, "klangfarbe," or "timbre," and it is to them also that sound-waves owe their difference in shape and formation. The harmonics that are softly sounding at the same time as the note C of a piano, might be after the manner of those represented by Fig. X. All other notes are accompanied by similar corresponding harmonics.



Note struck or sounded.

FIG. X.

From this, we see that when we hear a musical note sounding, we hear it sounding with its harmonics; a note without harmonics is said to be devoid of all character. In Germany, these higher sounds are known under the term of *Obertöne*, while in England they are often spoken of as the *Overtones*, or *Upper Partial Tones*.

The component colours of a ray of white light can be plainly seen by means of the prism, and in a similar way sound can be separated into its composite tones by means of a kind of ear-trumpet, called a resonator, which was invented for this purpose by Helmholtz.

The theory respecting harmonics will be clearly understood, if we first consider what is known as the *transverse vibration of strings*.¹ Suppose the

¹ Transverse vibration takes place when the particles of the string perform a to-and-fro movement in a direction that is perpendicular to the length of the string. There is another form of vibration known as the longitudinal vibration, when each particle vibrates in the direction of the string itself. This form of vibration, however, is seldom practically used in the construction of musical stringed instruments.

metal string A B (Fig. XI.) to be tightly stretched across the bridges C D of the hollow plank E F by means of the screws G H.



FIG. XI.

With a violin bow and the stretched string, we shall now be able to learn much concerning the laws of harmonics. The bow, when drawn transversely across the string, throws the string into a state of transverse vibration, and so produces a sound. Now the most simple form of vibration is obtained by drawing the bow across the centre of the string. In this case the whole string performs a simple curve-like vibration, which when made visible, appears similar to No. 1 (Fig. XII.). By this, we see that between the two ends of the string there is no point that does not perform a transverse vibratory movement, and that the maximum vibratory movement appears at the centre of the string. A vibration of this kind produces the lowest note that can be obtained from the string, and is therefore called its *fundamental note*, which is of a dull hollow sound. Supposing all vibratory movements to be of this kind only, we should then have no such thing as a distinction in quality of tone; but this is not so, for we are able to obtain additional musical sounds from the string than already produced. Let us with the bow cause the string to vibrate again as before, but this time as the string is performing its usual simple vibrations, let us take a feather, or some similar article, and touch the vibrating string exactly at its centre, and at once we recognise a great change, for instead of the fundamental note, we hear a note which is an *octave higher* in pitch, and the string now vibrates in two separate parts as shown in No. 2 (Fig. XII.). The point which was touched by the feather seems to be at rest, for it is the point which separates the two vibratory parts of the string. This fixed point is called a *node* of the vibrating string, and the vibratory parts on either side are called *ventral segments*. If again, in the same way, we set up vibration of the string as at first, but instead of touching it at its centre we touch it at one-third of its length, it will divide itself into three parts, and will produce a note called the *twelfth*, which is a *fifth* above the upper octave, viz., G, while its ventral segments will appear as in No. 3 (Fig. XII.). Touching the string in the next experiment at one-fourth its length, it will divide itself into four parts (No. 4, Fig. XII.) and will produce the *double octave* of the fundamental note. Further divisions with notes corresponding, may be obtained by touching the vibrating string at one-fifth, or one-sixth its length, and so forth. According

to the thickness and length of a wire, many divisions can be obtained.

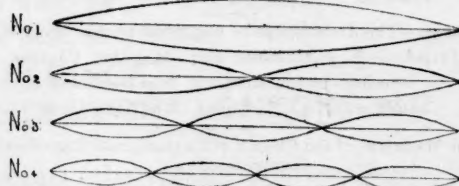


FIG. XII.

Now just as it has been made manifest that a string will divide itself into various vibratory divisions when touched with a feather at certain points, so it must be clearly conceived that a vibrating string *independently* divides itself into separate parts, that is, without the aid of a feather or any such article, but just in the same way that we can regulate the divisions with a feather, so likewise, can we regulate the divisions of an independent vibrating string. All such divisions that we have just considered, produce other soft sounds in addition to the sound of the fundamental note, and are called the *harmonics* of a note. They become weaker in sound and less perceptible as their pitch increases, so that generally the fundamental note predominates, but still they mingle with it, and give to the fundamental note what is known as its quality, or tone colour. Tones that are formed by simple vibrations, that is to say, do not contain divisions or harmonics, are called *simple tones*, while tones that consists of a series of harmonics are called *compound tones*. A simple tone would produce a simple sound-wave such as A (Fig. XIII.), while a compound tone would produce a more complex sound-wave as B (Fig. XIII.).

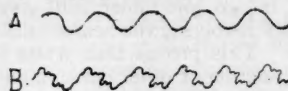


FIG. XIII.

Now the material quality of a string, as well as its length, thickness, and tension,² will greatly influence the harmonic divisions, and these facts require much consideration for the construction of pianos; but assuming that a pianoforte maker has constructed a piano with wires of exact material, thickness and tension, that will produce suitable harmonics, he has yet before him the most delicate and intricate work of arranging the hammers so that they will strike the wires at an exact point that will produce good quality of tone. For should a hammer strike the wire at its centre a dull tone will be

² By tension is meant, the amount of strain with which a string can be stretched or drawn out.

produced, viz., one without suitable harmonics, but should it strike the wire at one-third its length the tone will be slightly brighter, owing to better harmonic divisions, while, should it strike the wire at one-fourth its length, the tone will be brighter still, owing to further divisions, and it is for this same reason that the tone will gradually become brighter as the hammer strikes the wire nearer its end. The delicate part now rests with this fact. If the hammer does not strike the wire sufficiently near its end, the wire will not divide itself into a suitable number of divisions, so that the harmonics are not powerful enough to be heard with the fundamental note, and hence, by the fundamental note prevailing in sound, we get a dull tone. On the other hand, if the hammer strikes the wire too near its end, it causes, perhaps, unsuitable divisions, or either, so many, that the sounds of the harmonics are more powerful than the sound of the fundamental note, and thereby are heard above the fundamental note, so much that the tone is said to be hard. The best part therefore to strike the wire lies between one-seventh and one-ninth of the length of the wire from its extremity; and it is finding this point with exactitude, and arranging suitable hammers³ with which to strike it, that a pianoforte-maker can excel in producing quality of tone. The Germans and Americans usually construct their pianos so that the hammers strike the wire at one-seventh its length. The seventh division, or harmonic, is thereby destroyed, and a heavy, hollow tone is often the result. The French however, trespass too much the other way, for their piano-hammers strike the wires generally at one-eighth of the entire length, and hence the tone of their pianos is very bright and metallic. After some wear, the upper harmonics then increase in sound owing to certain reasons, so that the pianos are known to be of a hard tone. Hence we see that good quality of tone is produced by allowing a certain admixture of the harmonics with the fundamental note, and in such proportion that the one does not outweigh the other. Preponderance of harmonics in the upper notes of a piano are useful in proportion, because they give brilliancy, where otherwise the sound would be thin and tinkling, owing to the short length of the wires. In the bass wires however, the higher harmonics are subdued (in order to produce a full sound) by means of coiling round them another wire, so as to increase their density and thickness, and also to fit them for the great strain that is necessary to put upon them, which varies generally from sixteen to thirty tons.

To be continued.

³ The form and material of the hammers have also an immense influence upon the tone-quality of a piano.

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Composers in Love, and some of their Love Songs.

A Lecture by Mr. JOSEPH BENNETT.

PART II.

HAYDN.

Haydn, continued the lecturer, a gentle and affectionate man, seemed to have been specially adapted for a quiet and happy domestic life, which he never attained. After the breaking of his boyish voice, Haydn left the choir of St. Stephen's Cathedral, Vienna, the Empress Maria Theresa complaining that his singing resembled the crowing of a cock. He remained in Vienna, picking up such musical work as came to hand, and enduring some privations. He gave lessons to the daughters of one Kellar, a wig-maker, and, as was often the case where a young man was the teacher, and a young woman the pupil, the lessons had serious consequences. Haydn promptly fell in love with the younger daughter, but was refused, the lady's aspirations lying in the direction of a conventual life. Upon this the wig-maker intimated that the elder daughter was eligible, and Haydn, although he did not love the girl, fell in with the suggestion, proposed, and was instantly accepted. The most unhappy marriage took place at St. Stephen's on November 26th, 1760, and Haydn took to wife what Pohl described as a "regular Xantippe, heartless, unsocial, quarrelsome, extravagant, and bigoted,

who, as her husband said, cared not a straw whether he was an artist or a cobbler." After a while a separation was agreed upon, and the composer, sought more congenial society. Some biographers, in this connection, spoke of a Signorina Boselli, a lady in the musical establishment of the nobleman whom Haydn served as Capellmeister. Undoubtedly he became much attached to a Signorina Polzelli, a singer in the employ of Prince Esterhazy. Pohl said that she shamefully abused her friend's kindness, continually importuned him for money, and prevailed upon him to give her a written promise that, should his wife die, she should take her place, but Frau Haydn did not conveniently die. In 1789 there lived in Vienna a fashionable and flourishing physician name Van Gensinger, who had for a wife a very accomplished amateur musician. This lady instituted musical evenings, and amongst those who were received as guests were Mozart and Haydn. The result of these meetings was a lasting platonic friendship between Frau Gensinger and Haydn, a friendship which was, perhaps, the brightest circumstance in his life. The great musician came twice to England. He was, of course, much lionised by the ladies, two of whom made a strong impression upon him, albeit he was 60 years old. The first of these was Mrs. Schroeter, widow of Queen Charlotte's music master; the second a Mrs. Hodges, of whom Haydn said she was "the loveliest woman I ever saw, and a great pianoforte player." Another English lady friend—here there was no case of affection—was the wife of John Hunter, the famous surgeon. She wrote the exquisite little love-lyric "My mother bids me bind my hair," to which Haydn set music.

MOZART.

In Mozart they met with different type of musician-lover to those already dealt with. Something of a dandy, gay, fond of society, and extremely susceptible to feminine influences, he might be considered what was known as a "spark." As a matter of fact, his experiences in love, although somewhat painful, had in them nothing romantic or remarkable. In 1777, he being then 21, Mozart was resident for a time in Mannheim, on his way to Paris, and while there fell in love with Aloysia Weber, a girl of 15, daughter of a man who filled a subordinate position in the local theatre, and niece of Carl Maria Von Weber, the composer of "Der Freyschutz." The girl was musically gifted, and Mozart gave her lessons, composed songs for her, and so on, and that he looked forward to marrying her appears from a letter which he wrote to his father about this time. But his parent, distracted at the possibility, quickly moved him on to Paris, and the danger passed. When Mozart again

appeared in Mannheim he found his youthful enslaver's feelings had undergone a change, and soon afterwards she married an actor named Lange. In 1781 Mozart left the service of the Archbishop of Salzburg, and had to seek a lodging, and lo! the Webers were there ready to receive him as a "paying guest." The composer's father became uneasy again, for there were still two unmarried daughters, and recommended his son to go elsewhere; but Mozart replied "there is no danger; what you hear is all tittle-tattle. If I am to marry all the girls I have made fun with, I shall have at least a hundred wives."

Nevertheless, he sought other lodgings, and was so uncomfortable that he resolved to make a home of his own, and share it with Constance Weber. Writing to his father, he imparted his firm determination to that distressed parent, who conjured up harrowing visions of his beloved son "dying on a sack of straw in a room full of starving brats," and resolutely forbade the match. Matters were then at a deadlock, for without the father's consent the marriage could not take place; but eventually a certain Baroness von Waldstätten came to the rescue, took the lovers under her wing, and cajoled old Mozart into giving a reluctant assent. The wedding took place soon afterwards, and on the following day Mozart wrote to his father, describing the scene. "When we were actually united, my wife and I began to weep. Everyone, including the priest, was moved to tears by the sight of our happiness." The union proved to be one of average happiness, and Frau Mozart outlived her husband many years.

BERLIOZ.

The experiences of Berlioz as a lover Mr. Bennett touched upon a somewhat more briefly, hinting, amidst applause, that that composer would possibly form the subject of a complete lecture at some future time. Hector Berlioz was born on December 11, 1803, at a little town in the Department of Isère, his father being a medical practitioner. He early manifested indications of the musical genius which was, one day, to rank him amongst the foremost composers, and at the age of 19, after overcoming the strenuous opposition of his family, he went to Paris to study. There he encountered the usual privations of a happy-go-lucky youth with insufficient remittances from home and no means of augmenting his scanty income, and there, also, he met Miss Henrietta Smithson, a member of an English theatrical company. It was a case of love, at first sight, but on his side only; the lady repulsed his timid advances and left the city. After many failures, Berlioz secured the *grand prix* at the Conservatoire, which carried with it 3,000 francs yearly for four years, with the obligation to reside the first two years in Rome and

the third in Germany. Miss Smithson having vanished, Berlioz had consoled himself with Mademoiselle Mooke, and disliked leaving her in Paris whilst he proceeded to Rome. His forebodings were not without foundation, for the lady proved false, and the composer was desolate once more. However, returning to Paris he re-discovered Miss Smithson, who had had the misfortune to break her leg, and, incapacitated from acting, was on the verge of bankruptcy. Returning to his old love, he proposed and was accepted. The marriage took place in the summer of 1833, and seven years later they agreed to live apart. Berlioz died on March 8th, 1869.

This concluded Mr. Bennett's lecture, and he then, in the name of the audience, expressed their thanks to the artistes who had so admirably rendered the illustrative items, which were as follows:—Song, "Tell Fair Irene" (Atalanta), Handel, Mr. Iver McKay; recitative, "Armida dispietata," air, "Lascia chio pianga" (Armida), Handel, Miss Teify Davies; song, "My mother bids me bind my Hair," Haydn, Miss Teify Davies; song, "Dalla sua pace" (Le Nozze), Mozart, Mr. Iver McKay; song, "Absence," Berlioz, Miss Teify Davies; song, Faust's Love Song, Berlioz, Mr. Iver McKay.

Correspondence.

[The Editor of *The Minim* does not hold himself responsible for any expressions made by Correspondents.]

To the Editor of "*The Minim*."

London, May 17th, 1900.

Sir,

I am very glad to know that Mr. William Jones, of whom a letter appeared in your May issue, was so much interested in the strange coincidence existing between the keys of Schumann's and Brahms's Symphonies. But Mr. Jones appears to have quite misunderstood the real point of the coincidence, or else he would not have quoted a couple of chants by Sir G. A. Macfarren and the Rev. C. A. Wickes, both of which are identical in their melodies. Examples such as these might be multiplied indefinitely, hundreds of which are in existence, and, had many of your readers chosen to bring further instances where two composers have adopted the same phrases in their works, you may easily have filled the whole of your next number with quotations of this kind. The coincidence pointed out by me was totally different, for it was only the extraordinary similarity in the *succession of keys* which exists between each of the four Symphonies of Schumann and Brahms, and, so far as my knowledge

goes, this coincidence is unique. At any rate I doubt very much whether a *similar* one could be named. If another really does exist I should greatly like to hear of it.

Yours very faithfully,

ALGERNON ASHTON.

—O:—

REGISTRATION.

To the Editor of "The Minim."

May 21st, 1900.

Sir,

The unprepared discord placed so unexpectedly before the Musical World in respect to the registration of Music Teachers is a most unfortunate affair, as it seems to have caused strife between two important musical institutions, *viz* :—The Union of Graduates in Music, and The Incorporated Society of Musicians. As a member of the last named Society I fail to see the necessity of a bill for the registration of Music Teachers. In the regulations of The Incorporated Society of Musicians, under the heading "Objects of the Society," I find the following :—"The first and primary object of the Incorporated Society of Musicians is to provide an organisation which shall be representative of the musical profession in the same manner as the Incorporated Law Society, the Institution of Chartered Accountants, and similar bodies represent their respective professions." When I joined the I.S.M. I was under the impression that the Society was a kind of Registration Society, intended to show the general public that its members were *bonâ fide* professional musicians, and not of the class a Registration Bill is aiming at as unqualified for registration as Music Teachers.

Surely the I.S.M. ought to be influential enough by this time to impress the fact upon all *inside and outside* the musical profession. What will be the advantages of registration? It is possible we may have to pay a tax or a fee to be registered. How much better off should we be for that? It is my impression that a very large number of members of the I.S.M. would retire from the Society if that came to pass, as there would be no necessity for continuing membership of the I.S.M. if they were registered in any other way.

It is not too late for the I.S.M. to consider this, and thus strengthen its position, and not espouse another scheme which may be a great injury to its future welfare.

Yours truly,

I.S.M.

(Other letters held over.)

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Academical.

ROYAL ACADEMY OF MUSIC.

The Sainton Scholarship has been awarded to Marjorie Olive Hayward (a native of London), May Friedeberg being highly commended, and Ella Plaistowe Ivey being commended. The examiners were Messrs. W. Frye Parker, Hans Wesseloy and Emile Sauret (chairman).

The Parepa-Rosa Scholarship has been awarded to Mildred Frances Jones (of Stourbridge), Florence Jane Hook being specially commended; Una V. A. Brett, Amy A. Leedam, Adelaide M. Rind, Bertha J. Field and Helena G. Chisholm highly commended; and Eliza M. Jones, Dora Stockton, Polly Snowden, Mary F. H. Boyd, Mabel S. Fisher and Rosetta M. Durdle being commended. The examiners were Messrs. Richard Cummings, Fred. Walker and Alberto Randegger (chairman).

The Sterndale-Bennett Scholarship has been awarded to Henry Oscar Franklin (of London), Herbert Macfarren and Hubert L. V. Gascoigne being highly commended. The examiners were Messrs. Oscar Beringer, Alfred Burnett, F. Corder, Tobias Matthey and Walter Macfarren (chairman).

—O:—

The Liszt Scholarship, founded in 1886, will be open for competition in September next. The last day of entry is September 3rd, 1900. We shall give full particulars of this Scholarship next month.

—O:—

THE ROYAL COLLEGE OF MUSIC.

A.R.C.M. EXAMINATION, 1900.

The fifteenth examination for certificate of proficiency, bearing with it the title of Associate of the Royal College of Music, was concluded on 28th April, 1900.

The following, having obtained the number of marks fixed for passing, were declared by the examiners to have obtained the certificates :—

THEORY.—Keyser, Harry A.; Rathbone Geo.; †Young, George C.

ORGAN.—*a d* Bulmer, Albert N.; *a b* Chatfield, Alfred; *a d* Hollingshead, Frederick E.; *a d* Scaife, Percy L.; Young, George C.

SINGING (*Public*).—Barton, Lucy C.; *b* Davies, Sarah; *d* Evans, Gwilym T.; Foster Muriel; Gilpin, Dora; Green, Eleanor M.; Hutchinson, Herbert C.; †Kirkwood, Edith F.; †La Palme, Beatrice; Palgrave-Turner, Mary H.; Parsons, Phoebe M.; Soutten, Mali; *b* Spicer, Nina C.

SINGING (*Teaching*).—*d* Antoine, Adolphus; Kirkwood, Edith F.; *b* Mountford, Franklin J.

VIOLIN.—Griffin, Elaine; *b* Hawcroft, Claude M.; La Palme, Beatrice; Lumsden, Myrtle L.; *b* Reeves, Herbert W.; *d* Scott, Marion M.; Smith, Florence; Toms, Amy L.

VIOLONCELLO.—Jones, Robert P.; Wilson, Annie.

DOUBLE BASS —*d* Hope, Noel E.

HARP.—Wilson, Edwardine.

PIANOFORTE (*Solo Performance*). — Barrons, Mabel J.; *d* Bennett, R. Sterndale; Black, Beatrice M.; *d* Chambers, Beatrice E.; Corney, Lilian; *b* † Crawford, Julia M.; Earnshaw, John H.; *b* Grocock, Edward W.; Lockwood, Eva; Rabley, Dudley J.; *b* Ridgeon, Edith F., Rowe, George M.

PIANOFORTE (*Teaching*).—Appleby, Charles L.; Barrett, Edith F.; Bayley, Frances E.; Brown, Irene T.; Chambers, Winifred S.; *b* Colles, Mary E.; *b* Cooper, Gertrude H.; Cox, Jessie M.; *b* Crawford, Julia M.; Curtis, Millie; *b* Drifill, William R.; *b* Fahey, Margaret M.; *b* Griffith, Anna; Groves, Reginald E.; Irving, Nina; Jones, Charlotte H.; King, Anna E.; Knaggs, Margaret I.; *d* Layfield, Leonora F.; *b* Leggatt, Annie; Lloyd, Maria; Lock, Alice M. B.; Lonnen, Edith M.; *b* Lovell, Fanny H. F.; Mangelsdorff, Christoph F.; *b* Mathews, Ethel M.; Moore, Ethel L. W.; *b* Osman, Agnes F.; Pankhurst, Jennie; Parish, Percival J.; Parker, Mary E.; *b* Powell, Marion; Read, Gertrude; Rowe, Lucy S.; Smith, Edith M.; Thompson, Ethel A.; Thompson, S. Minnie; Vials, Kathleen M.; *b* Walker, Frances E.; *b* Walters, Phoebe M.; Ward, Mabel A.; Warren, Samuel; Weakley, Mabel J.; *b* Wells, Rachel A.; Williams, Elsie M. H.; Williams, Lilian M.

† Passed in two subjects.

a Competent in Choir Training.

b " Knowledge of Harmony.

c " " Counterpoint.

d " " Harmony and Counterpoint.

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TRINITY COLLEGE, LONDON.

The last day of entry for the Higher Examinations is June 16th. The Local examinations in Musical Knowledge will take place at all centres on June 23rd.

THE GUILD OF ORGANISTS, INCORPORATED.

The half-yearly examinations will take place on July 16th, for the Diploma of F.Gld.O. and the Certificate of Practical Musicianship. All particulars may be had from the Hon. Sec. The examiners will be Mr. J. T. Field, L.T.C.L., and Dr. E. W. Taylor, F.R.C.O.

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THE ASSOCIATED BOARD OF THE ROYAL ACADEMY OF MUSIC AND THE ROYAL COLLEGE OF MUSIC.

The entries for the June and July Local School Examinations closed last month. The Syllabus A (Local Centre Examinations) for 1900, contains important alterations. The Board gives, annually, six Exhibitions, tenable for two years. These Exhibitions are limited to candidates in the Local Centre Examinations. All information may be had from the Head Office, 32, Maddox Street, W.

The Musicians' Newspaper.

MUSICAL NEWS

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Reviews of New Music.

Benedicite, Omnia Opera in key C for the most part, for full choir and organ, by J. F. Field (Novello & Co.) This is a useful and varied setting, well suited for a large choir. The organ part is an important feature and adds greatly to the general effect of the composition.

Magnificat and Nunc Dimittis. In chant form in the key of E flat, by Edmund Turner (Ambrose Abbott & Co.). This is written with frequent unison passages and a free organ part. The harmonies are effective. We like the chants exceedingly.

Cantata Domino and Deus Misereatur, in the key of C, by J. Herbert Olding, A.R.C.O., F.Gld.O. (Agate & Co.). This is a useful composition with good organ effects, suitable for ordinary choirs.

Te Deum Laudamus, in A flat, by John Brown F.Gld.O. This is a good setting, and will give pleasure to the choir. The organ accompaniment is varied and telling, particularly to the words "Day by day, we magnify Thee."

How sweet the name of Jesus sounds, Vesper Hymn, *Lord, keep us*, by Walter E. Haslam, F.R.C.O. (Spark and Son). These are very pleasing tunes, and well adapted for the words.

Anthem, Behold the Heaven, by G.C.E. Ryley, M.A., Mus.Bac. (Weekes and Co.). This anthem was composed for the Annual Festival of the Gloucester Diocesan Choral Union, to take place June 13th. It is a very bold and effective composition. The opening part is written for tenors and basses in unison, and is followed by a smoothly written chorus in four parts. The tenor solo "While the earth remaineth," is very melodious and is supported with a florid accompaniment. The final chorus is very solid, and will come out well with a large choir.

Magnificat and Nunc Dimittis, in B flat, by Philip C. Macdonald (C. Vincent). A varied and useful setting, not difficult but requiring care to produce the desired effects caused by frequent modulation.

Song—*The Roll of Fame*. Words by Frank Stayton, music composed by Basil Davies (Egerton and Co.). This is one of the best patriotic songs we have seen, words and music blend well together.

Song—*Listen to the Bugle Calling*. Words by Henry Branch, music by G. D. Hawling (Gould and Co.). This is another patriotic song. Trumpet and drum are suggestive features throughout the strains.

School Song (No. 2).—*The Classics*. Words by F. B. Malins, music by J. Warriner, Mus. Doc. This is a capital school song, full of humour and set to a good swinging rhythm. The refrain, *Tempo di Valse* will never fail to please boys, and it is very effective also.

Reverie for the Pianoforte. By Carl Pauliemski (Composers' and Authors' Press, Limited). There is novelty in this. The opening part is written on four staves. The second movement consists of effective arpeggio passages to a melody of interest. It requires good playing.

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A little nonsense now and then
Is relished by the wisest men.

ASPIRANT: "You have heard my voice, professor. Now please tell me candidly what branch of vocalism it is best adapted for."

Professor: "Well—cheering!"

—:O:—

Here is a Japanese student's idea of an English love poem, from a university magazine in Tokio:—

The purest flame, the hottest heat,

Is woman's power over earth,

Which mighty black and pale down beat,

And made the Eden, place of birth.

Of what? Of what? Canst thou tell me?

A birth of noble high value—

The station he designed for thee—

O woman, mother, social glue.

—:O:—

CURIOSITIES OF OUR CALENDAR.—There are some curious facts about our calendar. No century can begin on Wednesday, Friday or Sunday. The same calendars can be used every twenty years. October always begins on the same day of the week as January, April as July, September as December. February, March, and November begin on the same days. May, June, and August always begin on different days from each other and every other month in the year. The first and last days of the year are always the same. These rules do not apply to leap-year, when comparison is made between days before and after February 29th.

London and Provincial Notes.

LONDON.—A Course of Lectures for organists and choirmasters will be given at the London Organ School, on June 5th and four following days, by eminent musicians. A choir will be used to illustrate some of the lectures.

—:O:—

LONDON.—Miss Agnes Stewart Wood will give a violin recital in Steinway Hall, W., on Wednesday afternoon, June 6th, when the Misses Hilda and Muriel Foster, and Senor Guetary will assist. A new composition "Ave Maria," with organ and violin obbligato, by Miss Wood, will be sung by Senor Guetary. It is dedicated to Madame Albani.

—:O:—

OXFORD.—There will be no Balls at Commemoration this year, neither will any Honorary Degrees be given. Those whom Oxford would especially delight to honour are fighting on the Veldt, and whilst they are making such great sacrifices, she does not deem it right to plunge the University into wild frivolity and excitement, and to pass their noble efforts by without due recognition. We may, however, look forward to the Commemoration of 1901, as likely to be one of very exceptional brilliancy.

Immediately on receipt of the news of the relief of Mafeking, two bonfires were lit. The city was gaily decorated, and the undergraduates paraded the town at night. After dark seven huge bonfires showed that the University rejoiced.

The undergraduates fed the great bonfires with chairs and tables thrown from their windows, and afterwards let themselves down into the street by means of sheets and ropes, the gates being locked. It ended with a riot.

—:O:—

ASHBURTON.—The Choral Society, under the conductorship of Mr. Harold O. Jones, gave its annual concert on May 1st. "The Hymn of Praise" was the chief item. The artists were Madame Cissie Herbert, soprano, Miss Lily Harvey, who was making her first appearance since winning the Parepa-Rosa Scholarship at the R.A.M.; and Mr. Albert Collings, all great favourites with an Ashburton audience. The programme started with "The Hymn of Praise," and the symphony was delightfully rendered, the following chorus by the Society also receiving the praise it deserved. Madame Cissie Herbert and Mr. Herbert Collings contributed the airs and recitations in the most expressive manner possible, and Mr. Collings in "Watchman, will the night soon pass?" was particularly fine. All through the performance went admirably, and the final chorus, "Ye nations offer to the Lord," given with much spirit and precision. The second part consisted of a popular selection in which the artists were very successful.

BOURNEMOUTH.—The 300th Symphony Concert (No. 60 and last of the Fifth Series) was given in the Winter Gardens on May 12th, with an augmented orchestra of 48 performers. Works by Tchaikowsky and Wagner formed the programme which was as follows:—Marche Solennelle (No. 2) *Tchaikowsky*; Overture, "1812," *Tchaikowsky*; Prelude, "Lohengrin," *Wagner*; Symphony (No. 3) in D Minor (first time) (a) Moderato assai (Tempo di marcia funebre), (b) Allegro moderato e semplice (Alla Tedesca), (c) Andante, (d) Scherzo, (e) Allegro con fuoco (Tempo di Polacca), *Tchaikowsky*; Ride of the Valkyries, *Wagner*; Jubel Overture, *Weber*. Mr. Dan Godfrey, Jun., conducted as usual.

—:O:—

BUCKFASTLEIGH.—The Musical Society concluded their season on May 8th, with a concert in the Town Hall, before a large and fashionable audience. Selections from Handel's "Messiah" formed the first part of the programme, and were immensely enjoyed by the enthusiastic audience. The solo work was ably undertaken by the following artists:—Madame Mary Poole (soprano), of Plymouth Guildhall Concerts, etc.; Miss Bessie Gay (contralto), medallist, R.A.M.; Mr. Dean Trotter (tenor), of Exeter Cathedral; and Mr. Norman Kendall (baritone), of Exeter Cathedral. An unfortunate incident happened in the early part of the entertainment. Miss Gay, whose well-known voice is popular in Buckfastleigh, was taken suddenly ill, after rendering "Behold! a Virgin," and withdrew from the hall, to the regret of all. Consequently the contralto solos and a quartette had to be omitted. The other artistes made themselves extremely popular with the audience. There was a small band with Miss A. S. Holman as principal violin, Mr. L. Bearne, organ, Mrs. James Hamlyn, piano, and Mr. Harold O. Jones conducted with care throughout the evening. The concert was a success.

—:O:—

CHELLENHAM.—The Assembly Rooms, so well known as the principal Concert Rooms of the town for nearly a century, have changed hands. They will be entirely demolished; Lloyds Banking Co. having bought the premises, a new bank will be built upon the site.

The Musical Festival Society, conducted by Mr. J. A. Matthews, will open the Thirty-first Season on September 18th, when a new work will be taken in hand for the first Subscription Concert. The last meeting for the present season will be held on Tuesday evening, June 12th.

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DOVER.—The Choral Union, conducted by Mr. H. J. Taylor, F.R.C.O., gave a successful performance of Gounod's Oratorio, "The Redemption," for the first time in Dover, on May 2nd. The

soloists were Miss Agnes Nicholls, Miss Florence Bulleid, Mr. James Gawthrop, Mr. Henry Sunman and Mr. E. W. Barclay. There was an efficient band with Mr. C. Gaun as principal violin, Mr. F. E. Fletcher, F.R.C.O., organ, Miss G. Gill, L.R.A.M., piano, and a contingent of the band of the Royal Engineers. This closes the season of this flourishing Society.

—:O:—

GLOUCESTER.—The Orpheus Society gave its Annual Concert in the Guildhall on May 17th, before a very spare audience. This was surprising, as the programme was of great attraction and of local interest, as it contained no less than six numbers by local composers. In addition, the Misses Hilda and Muriel Foster sang songs and duets. These charming young artists were most successful in all they gave, the beautiful singing of the duets by Brahms and Ed. German being most artistic and delightful. They were re-called several times, and, after most persistent efforts, they responded by singing again, much to the satisfaction of the audience. Of the part songs, it must be said that all were rendered in excellent style by the Orpheus Society, which numbered 52 voices. The expression and tone left little to desire, perhaps the only weak part being in the alto division, for a few more voices would balance the parts to better effect if they could be introduced. But this is a difficulty met with by all male voice choirs. Mr. A. H. Brewer's part-songs were well received, and "A Ballad when at Sea" was so much relished that an encore was the result. This is a clever and effective composition, the *accelerando* and *presto* at the close being splendidly rendered. The Orpheus Society and its conductor must be heartily congratulated on a truly artistic performance. The accompaniments to the songs and duets were well played by Mr. Ivor Morgan. The following is the programme:—Part Song, "The Toast," words by H. Godwin Chance, music by A. Herbert Brewer; Songs, (a) "Fabloau" (b) "J'ai dit aux Etoiles," Miss Hilda Foster, *Paladhile*; Part-song, "A wet Sheet," C. Harford Lloyd; Songs, (a) "The Sweetest Flower that Blooms," Hawley, (b) "The Spring has come," White, Miss Muriel Foster; Part-song, "The Long Day Closes," Sullivan; Duet, "Die Schwestern," the Misses Foster, J. Brahms; Part-song, "A Ballad when at Sea," A. Herbert Brewer; Duet, "It was a Lover and his Lass," Ed. German, the Misses Foster; Glee, "Strike the Lyre," T. Cooke; Songs, (a) "Boat Song," Stanford, (b) "When Lovers Meet," Sir C. Hubert H. Parry, Miss Muriel Foster; Part-song, "The Banners Wave," Kücken; Duet, "Phänomen," J. Brahms, the Misses Foster; Part-song, "There is a Garden," A. Herbert Brewer; Songs, (a) "If Thou wilt be the Falling Dew,"

Lehmann, (b) "The Lark now Leaves his Wat'ry Nest," Horatio Parker, Miss Hilda Foster; Part-song, "Lost Time," C. Lee Williams, and "God save the Queen" closed the concert.

—:O:—

GRIMSBY.—A very successful performance of "Lazarus of Bethany," by Mr. Geo. Shinn, Mus. Bac. Cantab, took place at the Methodist Church, Grimsby, on Thursday, May 10. The band and chorus numbering over 100 performers. Mrs. Topham, Miss Addison, Mr. Willey, and Mr. Searle were the principals, and the band was led by Mr. McGillivray. The duet "Lord behold he whom thou lovest," was excellently sung by Mrs. Topham and Miss Addison. One of the most pleasing items in the first part was Mrs. Topham's singing of "Lord, if Thou hadst seen his anguish." Miss Addison was equally successful in "Helpless and lonely," which was followed by a semi-chorus for female voices "Let her weep and ease her sorrow," which was most admirably rendered. Mr. Willey discharged the trying part of narrator most successfully. "O glorious truth," was effectively sung by Mr. Searle. Of the choruses it is almost impossible to speak too highly. "Thou art the King of glory," and "Tis the Lord of life," in the first part, and the penultimate chorus "But thanks be to God," and "Hallelujah Amen," were perhaps the most notable of all, the last being a fugal chorus. The success of the performance was greatly due to Mr. Gravell's skill as conductor, and and to Mr. Robinson's able playing at the organ. The success of the work was so satisfactory that it is likely to be repeated.

—:O:—

MARGATE.—The last concert of the series of the Philharmonic Society took place on May 17th, at the Cliftonville Hall, Margate. The soloists were Miss Nellie Sargeant, Mr. F. Quelch Woolls and Mr. A. P. Howells (violin). The concert opened with the National Anthem, and in the unavoidable absence of Mr. Thornton Bobby, the conductor's bâton was taken by Dr. E. J. Bellerby, Mus. Doc., Oxon., the president of the society, who ably carried out the duties. The instrumental pieces rendered by the orchestra were the overture to Tancredi (*Rossini*); *Nachtmusik* (*Mozart*), including in this set Allegro, Romanze, Menuetto and Rondo; characteristic waltzes 3 and 4 (*Coleridge Taylor*) and *Spanische Tanzen* (*Moszkowski*), which were played in a spirited manner. Miss Nellie Sargeant was most successful in Cowen's "Because" and "Fantasia," and Frank L. Moir's "Down the Vale." Mr. F. Quelch Woolls sang with good effect Elliott's "Hybrias the Cretan," and in his second contribution, Tosti's tuneful song, "My dreams." Mr. A. P. Howells' violin solos were

charming additions to the programme. His interpretation of Max Bruch's "Romance in A Minor" was all that could be desired, and he was very successful in an old Sonata of the period 1685. Elgar's "Salut D'Amour" was especially attractive and rivetted the appreciative attention of all present. Mr. Poole was, as usual, a very able accompanist.

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MORETON-IN-MARSH—Philharmonic Society's Concert.—One of the finest concerts heard in Moreton for some years was the performance of "The Holy City" (by A. R. Gaul) during Easter week. The concert was the first given by the recently-revived Philharmonic Society, and the members and their capable conductor are to be congratulated upon its success. The management of the concert was in the hands of a committee, two prominent members of which were Mrs. Baker and Captain Nettleship, both of whom have taken a great deal of interest in the society, but chief honour, of course, is due to Mr. Ewart West who has trained both chorus and band so ably, and who must be highly gratified at the successful result achieved. The chorus consisted of about fifty voices, and was exceedingly well balanced, although the altos were a shade weak. The soloists were as follows:—Soprano, Miss Percival Allen, Queen's Hall Concerts, etc., Miss Sheppard, Worcester, Mr. Albert Collings and Mr. Henry Sunman, L.R.A.M., Miss Allen gave the music allotted to her with fine expression and good taste. Mr. Collings and Mr. Sunman are both from Christ Church, Oxford, and it would be difficult to find two artists better qualified for the work. Mr. A. Quarterman was the principal violinist; Miss Wells was pianist and Mr. Buffery presided at the organ. Mr. E. West conducted with skill, and in the second part his new compositions, "Russian Dance" and "Reverie d'Amour," were played by the orchestra with good effect and greatly pleased the audience. Songs were also sung by the artists.

—:O:—

WOODSTOCK.—The Choral Society gave the Second Annual Concert on May 1st, with Bennett's "May Queen" for the first part, in which the solos were taken by Mrs. Buttifant, Mrs. Turner, Rev. W. R. W. Smith and Mr. Higgs. The band was led by Dr. Elsmore, with Mrs. Banbury at the piano. Mr. Eugène Bayliss, A.R.C.O., conducted. The second part included songs by the soloists and solos on the harp, violin and 'cello, played by Miss L. Smith, Miss M. Smith and Mr. Finney respectively. The concert was a success.

—:O:—

WORCESTER.—The Festival Choral Society gave the second concert of the season on May 3rd. The programme consisted of Coleridge-Taylor's "Hiawatha's Wedding Feast," and "The Death

of Minnehaha." The principals were Miss Estella Linden, Mr. Harry Beaumont, and Mr. W. E. Davies. The leader of the orchestra was Mr. W. J. Austin. Mr. Coleridge-Taylor conducted. Mr. Ivor Atkins, who is the conductor of the Society, conducted the second part.

The Worcester civil Military Band gave their second concert at the Public Hall on May 8th. Mr. Frank Elgar, the conductor and originator of the band, is to be congratulated on the successes he has achieved, not the least of which was this concert. The popularity of the band was evidenced by the reception the members received when mounting the platform, and the rounds of applause which greeted Mr. Elgar as he took his place as conductor. The programme included compositions by Wagner, Schubert, Rossini, Gounod, Sullivan, and Coleridge-Taylor. The prelude, bridal chorus, and finale from Wagner's opera "Lohengrin," was the initial item. The selection was admirably performed and loudly applauded. Sullivan's overture, "Di Ballo" followed. A welcome addition to the programme was the famous Lichfield Quartette Party (Messrs. Richardson, Mason, Hobley, and Tuke) who gave several glees. This quartette has been heard in Worcester on many occasions, and their popularity does not in the least seem to be on the wane. Their selections included "With sighs sweet rose," "Nellie Gray," "Would you know my Celia's charms," and "The long day closes."

Notes—Musical and Otherwise.

BY OMAR.

Readers are invited to report occurrences and to call attention to items of interest, which will be dealt with in these columns, if they are considered suitable. Letters should be addressed Omar, care of Editor.

—:O:—

I am most pleased to receive from "artistes" communications notifying their successes in various parts of the country. I devour such pieces of intelligence eagerly, and have the press cuttings they send me pasted in a book and indexed, so that I can refer to them for consolation when life is dreary, cooking bad, and creditors display a persistence amounting to bad form, yet I doubt if my readers would find the opinions of the Tooting Tribune on Miss Yvonne de Vere Beauchamp's singing of "Coming through the Rye," (or, should it be coming through the dye?) of such absorbing interest, that my Editor would permit me to earn my monthly wage by inserting them. And as it would be nothing less than sacrilege to abridge the musical essays of the versatile critic who

undertakes all local events from "The Messiah" to a dog fight, I would advise aspiring critics to save their cuttings and their postage stamps.

—:O:—

In a long article regarding church music, a contemporary has this open declaration: "A singer can make or mar the whole service. Is there not an awful responsibility here?" Yes; and how much is paid for this awful responsibility? Do the church music committee, as a rule, understand the value of the choir and remunerate it accordingly? "A singer can make or mar the whole service," says our contemporary, and if that is true, so powerful an agency for good or evil should be appropriately recognised. There is no argument regarding the value of good church music; the fact stands too prominently forward to permit of discussion. The only question that should be kept going is the financial value of a good choir to any church. If numerical strenght in a church organisation counts for anything, it can be secured by making the choir an attraction; and to make it right, a liberal appropriation should be made. There is no reason in a city like London why a poor choir should be in existence. There are plenty of excellent voices, but not all of them can be secured for the pittance that many of the churches seem to feel is sufficient. There is much hard work, much self-denial in church work, in addition to the vocal ability necessary, and the pay should be sufficient to lead to the best effort possible in all directions. The stranger in the city always asks to be directed to the church where good music can be heard. That fact in itself should be all of the argument necessary to prove the contention that a fine choir is a good financial investment for any church. Pay good singers good prices and expect good work, and good results will follow.

—:O:—

A writer alluding to those out-of-the-way country churches where the man is still to be found who unites in his own person both clerk and choir, says: "A friend of mine had such a clerk, and the hymns were those of Tate and Brady. First of all, the clerk sounded the note on a pitch-pipe, and after this musical prelude, he wound up his nose, as it were, and with a strong nasal snarl pitched the key-note and began the Psalm. A great favourite with him was what he called the 'The Happy Man,' the Psalm beginning with the line, 'Happy the man whose tender care' (which word he pronounced 'car'); and the last line of the verse, 'The Lord shall give him rest,' was repeated twice and shouted with great fervour. The rustic audience were charmed with the execution of this Psalm, and they are greatly pleased when a Boanerges out of their own ranks can thus display the power of his lungs."



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